

B E A  
U T I  
F U L



July 6 – 16, 2015  
welcome pack + notebook



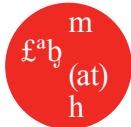
Harvard/  
Art Museum

CCVA

GE  
TTY



July 6 – 16, 2015  
welcome pack + notebook



Harvard  
Art Museum

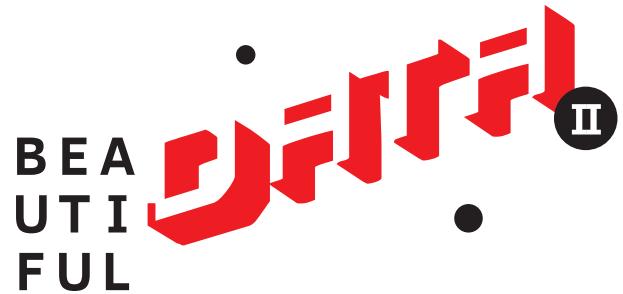
CCVA





- 04** about
- 08** event schedule
- 18** participants
- 30** metaLAB core team
- 37** visitors

When the study of visual culture encounters the abundance of connected objects, imagery, and data in today's networked world, a question arises:  
***What to do with it all?***



*A summer workshop supported by the Getty Foundation, taking place between July 6 — 16th, 2015 at the Harvard Art Museum and the Carpenter Center for the Visual Arts, Harvard University.*

Through Beautiful Data II, participants will be introduced to concepts and skills necessary to make use of open collections to develop art-historical storytelling through data visualization, interactive media, enhanced curatorial description and exhibition practice, digital publication, and data-driven, object-oriented teaching.

This second annual offering of Beautiful Data will focus on "challenging collections" poised on the edge of the digital/material divide. We'll address collections of things that resist ready digitization, or exist as ephemeral and hybrid objects and events. We'll ponder data as a medium for art with its own curatorial and preservation challenges. And we'll consider ways of working with new-media artists in the context of materials and mixed-media collections. The workshop will take place at two remarkable facilities: the Carpenter Center for the Visual Arts, Harvard's historic studio and exhibition space; and the recently reopened Harvard Art Museums, in its new building designed by Renzo Piano, where we'll have access to reimagined facilities for the study and exhibition of objects of abiding interest.

Intended for art historians, scholars of visual culture, and museum professionals at all career stages, admission is on a competitive basis. All participants will receive a stipend covering housing and travel expenses.



# Event Schedule

## Week One

# Monday 7/6

## *All Collections are Problem Collections*

8:30–9  
Refreshments

9–10:15  
Orientation and Concept Mapping

10:15–10:30  
Lightning Talks: metaLAB Projects

**MORNING BREAK**  
**10:30–10:45**

10:45–12:15  
Harvard Art Museum Tour; Lightbox as Problem Platform

**LUNCH**  
**12:15–1:30**

1:30 –1:45  
Lightning Talks: David Smith, Owen Mundy, Robin Clark

1:45–5  
Data Therapy with Rahul Bhargava

7–8:30  
Social at Daedalus, 45 Mt. Auburn St. Cambridge, MA 02138

# Tuesday 7/7

## *Materiality*

8:30–9  
Refreshments

9–10:15  
Seb Chan: Crossing the Digital/Physical Divide

10:15–10:30  
Lightning Talks: Jackie Antig, Nagm El-Deen Morshed, and Nuria Rodrígues Ortega

**MORNING BREAK**  
**10:30–10:45**

10:45–12:15  
Jennifer Brook: Art, Archiving & Problem Materials

**LUNCH**  
**12:15–1:30**

1:30 –1:45  
Lightning Talks: Ainslee Meredith, Bethany Johns, Megan Studer

1:45–3  
Breakout Sessions

**AFTERNON BREAK**  
**3–3:30**

3:30–5  
Activation Session with Jessica Yurkofsky and Tim Maly:  
Fictional Objects

# Wednesday 7/8

## *Media*

8:30–9  
Refreshments  
  
9–10:15  
Nick Montfort  
  
10:15–10:30  
Lightning Talks:  
Gabby Resch, Jared McCormick, Jill Sterrett, Andrea Wallace

### MORNING BREAK

10:30–10:45

10:45–12:15  
Activation Session: Sarah Newman and Kyle Parry  
Surrogates, Simulacra, and Photography as a Language

### LUNCH

12:15–1:30

1:30–1:45  
Lightning Talks:  
Nikita Braguinski, Francesca Bacci, Anna Santi

1:45–3  
Breakout Sessions

### AFTERNOON BREAK

12:15–1:30

3:30–5  
Peer Sessions  
  
7–8:30  
Screening at the Harvard Film Archive

# Thursday 7/9

## *Metadata*

8:30–9  
Refreshments  
  
9–10:15  
Activation Session: Life and Death of Data;  
Visualizations and Animation of Metadata  
  
10:15–10:30  
Lightning Talks:  
Matthew Lincoln, Anne Luther, Jon Frey, Marya McQuirter

### MORNING BREAK

10:30–10:45

10:45–12:15  
Jer Thorpe and Ben Rubin: Data Animations for  
Installation and Display

### LUNCH

12:15–1:30

1:30–1:45  
Lightning Talks:  
Andaleeb Banta, Elizabeth Neely, Rachel Faust  
  
1:45–3  
Breakout Sessions

### AFTERNOON BREAK

3–3:30

3:30–5  
Question Forming

Friday 7/10

***Project Liftoff***

---

8:30–9  
Refreshments

9–10:30  
Picking Questions and Teams

**MORNING BREAK**  
**10:30–10:45**

10:45–12:15  
Lightbox Return Visit

**LUNCH**  
**12:15–1:30**

1:30–End of Day  
Project Development

---

Saturday 7/11

***DeCordova Museum Visit* (optional)**

---

11  
Shuttle Departs Harvard

1:30–1:45  
DeCordova Museum Visit and Activity

**WORKING LUNCH**  
**12:15–1:30**

1:30–1:45  
DeCordova Museum Visit and Activity

3:00  
Shuttle Departs deCordova

---

Sunday 7/12

***Day Off***

---



## Event Schedule Week Two

7/13 – 7/15

***Project Work Week***

8:30–9  
Refreshments

9–10:30  
Project Development

**MORNING BREAK**  
10:30–10:45

10:45–12:15  
**MONDAY & WEDNESDAY**  
Project Development

**TUESDAY**  
Mid-review / Guest Critics

**LUNCH**  
12:15–1:30

1:30–3  
Project Development

**AFTERNOON BREAK**  
3–3:30

3:30–5  
Project Development

Thursday 7/16

***Final Day***

8:30–9  
Refreshments

9–10:30  
Exhibition / Reviews

**MORNING BREAK**  
10:30–10:45

10:45–12:15  
Exhibition / Reviews

# Participants

## Jackie Antig

User Experience Designer

While Jackie's first began her career in art museums and museum economics, she later transitioned into data journalism and technology development. She has since returned to art museums with a focus on creating new digital experiences at the intersection of art, data, design and culture as a user experience (UX) designer.

Her first experiences in cultural institutions were in collection cataloging, marketing, arts education, exhibition design and event management at college art museums (Mills College Art Museum), national historic sites (Dunsmuir-Hellman Historic Estate) and world-renowned arts institutions (Getty Museum).

She later found herself in the tech sector at iCharts, a web tool for data visualization. Whilst there, Jackie researched, designed and published data journalism content from open data, web analytics, survey data, and market data. She simultaneously designed the user experience of the company's proprietary online tool for interactive data journalism and data reporting; Fast Company and the European Journalism Centre's Data Driven Journalism Initiative have counted the tool among the best in its field.

Jackie moved on from building data tools to building websites and mobile apps to meet the missions of art museums, education, and the digital humanities as a freelance UX designer. She now uses design and technology to face the future of stories and learning head on, while carefully examining how digital design can pay homage to the past and the people who lay claim to it.

## Francesca Bacci

Curator of Special Projects at Museo di Modern  
and Contemporary Art of Trento and Rovereto

Francesca Bacci is an art historian, curator and trans-disciplinary researcher. She is Curator of Special Projects at the Museum of Modern and Contemporary Art of Trento and Rovereto (Italy). She trained as an art historian and restorer at the University of Udine, where she received her laurea in Preservation of Fine Arts. She completed her PhD in History of Art, as well as Curatorial Certificate, as a Fulbright Fellow at Rutgers University. She continued her post-doctoral research at the Centre for Visual Studies, University of Oxford (UK), where she organized the pioneering conference and exhibition "Art and the Senses", which became a successful book published by Oxford University Press (2011, 2013).

She has taught for Oxford University, Rutgers University, Harvard University and University of Trento. Her main research interests focus on museum studies (the visitor's experience, multisensory art, digital images of artworks, new technology in museums). She has worked for: Guggenheim Museum, Brooklyn Museum, Centre Pompidou, Musée Rodin (Paris), Bolzano Museum and MART museum. She has obtained a grant to lead a project involving the creation of an Europeana-linked online platform, virtually re-uniting a verbo-visual art collection, which is currently split in two different museums. Finally, she is involved with the University of Trento in organizing a new international master's course in Museum Curatorship, including a special section on digital curatorial practices.

## Andaleeb Banta

Curator of European and American Art at Allen  
Memorial Art Museum, Oberlin College

Andaleeb Badiee Banta is a specialist in Renaissance and Baroque art of Europe; she earned her Ph.D. in 2007 from New York University's Institute of Fine Arts. Since joining the staff at the Allen Memorial Art Museum (AMAM) at Oberlin College in 2013, Dr. Banta has focused on providing students with opportunities to have direct and meaningful encounters with art. She has curated several exhibitions of old master prints and drawings and American 19th century art, and is currently preparing the exhibition "Transformations: Images of Childhood and Adolescence." Prior to her appointment at the AMAM, Dr. Banta was an Assistant Curator of Drawings and Prints at the National Gallery of Art in Washington, D.C., and has also held curatorial and research assistant positions at the Morgan Library & Museum and the Metropolitan Museum of Art.

Dr. Banta has published and presented on numerous European artists of the sixteenth and seventeenth centuries with a focus on the intersection of creative process, material requirements, and practical limitations. Her publications include articles in journals such as *Master Drawings*, *The Burlington Magazine*, and *Apollo*, and she is editor of a volume of collected essays, *The Enduring Legacy of Venetian Renaissance Art* (Ashgate Publishing). Dr. Banta is currently directing the project "Old Master Drawings@ Oberlin," an online corpus of the AMAM's European drawings.



## Robin Clark

Director of the Artist Initiative at the  
San Francisco Museum of Modern Art



## Nikita Braguinski

PhD candidate at Humboldt University Berlin

Nikita Braguinski is media theorist, planning to expand his museum- and archive-based work. In his teaching practice he uses media-archaeological approaches, looking at historical technology, as well as toys and games.

Nikita worked as wissenschaftlicher Mitarbeiter at Humboldt University Berlin in 2013-2014, and as wissenschaftlicher assistant at the Berlin National Musicological Institute (SIMPK) in 2007-2009. There, he closely collaborated with the Musical Instruments Museum. He has been teaching at Humboldt University since 2012, including courses on video game audio, toy audio, mathematical games and other topics. During the winter semester Nikita will be co-teaching a practice-based course on museum work. The students will have to prepare an interactive exhibition on computer chess. Therefore, his hope is to gain more practice in dealing with interactive media in the context of a museum.

Robin Clark is Director of the Artist Initiative at the San Francisco Museum of Modern Art, where she leads five interdisciplinary collection research projects involving long-term collaborations with artists. She is an art historian and curator whose scholarship focuses on the intersections of contemporary art and architecture, and also on the conservation and documentation of variable, time-based, ephemeral, and complex materials. She was assistant curator and a contributing author to the Eva Hesse retrospective exhibition and catalogue produced for SFMOMA (Yale University Press, 2002) and was curator of the Currents exhibition series at the Saint Louis Art Museum (2002-2007). Her more recent exhibitions and publications include *Automatic Cities: The Architectural Imaginary in Contemporary Art* (catalogue with a guest essay by Giuliana Bruno, Museum of Contemporary Art San Diego, 2009) and *Phenomenal: California Light, Space, Surface*, part of the Getty's Pacific Standard Time initiative (catalogue with numerous contributing authors, University of California Press, 2011).



## Nagm El-Deen Morshed

Conservator at Grand Egyptian Museum,  
Conservation Center

Nagm Morshed is a scientific conservator in the Conservation Center of the Grand Egyptian Museum, where he specializes in conservation of textiles in the organic materials lab, a position he has held since 2010. He has served as a conservator with appointments at sites and institutions throughout Egypt, including American University and the Netherlands-Flemish Institute in Cairo. His training includes specialization in Integrated Pest Management (IPM)—insect and microorganisms management and textiles conservation; database applications for conservation; architectural drawings and documentation of archaeological sites; and modeling of objects using Autocad and Adobe CS5. His poster about “Conservation and mounting for a linen piece wrapped on cat statue” was accepted for the 43rd AIC Annual Meeting in Miami, FL, which took place in May 2015.



## Rachel Faust

Manager of the Artist Initiative at San Francisco Museum of Modern Art

With a background in collections management and museum education, Rachel focuses on making museum collections more accessible through innovative programming and new technologies. In November 2014 she was hired as Manager of the Artist Initiative at SFMOMA. The Initiative facilitates collaboration with living artists to put their voices at the center of a more integrated approach to conservation and collections research. As Manager, Rachel coordinates the five interdisciplinary collections research projects, share new collections data with scholars, and provides public access to project findings through SFMOMA’s galleries and web platforms. Prior to joining SFMOMA, she worked as the Assistant Curator of Collections at the Henry Art Gallery where she managed the museum’s Study Center and online collections presence. At the Henry, Rachel collaborated with exhibiting artists to document the installation and deinstallation of complex artworks and create digital interpretive materials. Working closely with video art pioneer Gary Hill, she improved the Henry’s digital cataloging standards for media works. Rachel also collaborated with media artists James Coupe and Juan Pampin to create a video series highlighting the ideas and innovative technology behind their interactive art installation, Sanctum. Before the Henry, she worked at the Portland Art Museum and the University Art Gallery at UC San Diego. She has an MA in Museum Studies from John F. Kennedy University and a BA in Art History from the UC San Diego.



## Jon Frey

*Associate Professor at Michigan State University*

Jon is an Associate Professor in the Department of Art, Art History and Design at Michigan State University. A classical archaeologist with twenty years of experience at excavations in the eastern Mediterranean, he currently serves as field coordinator at the OSU Excavations at Isthmia in Greece, but has also led digital mapping projects at other sites in Egypt and Crete. Although his research focuses on post-classical architectural reuse, Jon is equally concerned with the utilization of digital technologies to aid in the study and subsequent presentation of ancient sites, monuments and objects both to fellow researchers and to the general public. Thus, his published works range from a study of recycled Archaic architecture in Roman Corinth, which utilizes model reconstructions created in CAD and Blender, to a critical assessment of the use of 3D scanning technology to document a Bronze Age subterranean sanctuary. He is the recipient of an NEH Digital Humanities Start-up Grant and an NEH Digital Humanities Implementation Grant, both of which have supported his ongoing project aimed at providing archaeologists and digital humanists with an open source, web-based software solution for collecting, annotating and presenting digitized copies of traditional paper and film documents currently held in project archives. Jon has presented the initial results of this project at the annual meeting of the AIA/SCS, the Digital Humanities 2013 conference and the CAA conference held in Perth.



## Bethany Johns

*Professor, Graphic Design Program Director at Rhode Island School of Design*

Bethany Sage Johns received a BA in Fine Arts and English from the University of Iowa and an MFA in graphic design from the Rhode Island School of Design. She has taught at SUNY Purchase, The Hartford Art School, and in Yale University's graduate graphic design program from 1994–2004. In 2004, she returned to RISD as the Graphic Design Graduate Program Director and continues her NYC-based design practice. Her clients include national and international art museums, foundations, individual artists, and galleries, and include the Museum of Modern Art, Whitney Museum of American Art, The Metropolitan Museum of Art, MOCA/LA, International Center of Photography, Solomon R. Guggenheim Museum, SF MoMA, Independent Curators International, Dia Center for the Arts, D.A.P., Monacelli Press, and others (full list at [bethanyjohns.com](http://bethanyjohns.com)). She served on the board of directors of Printed Matter Inc., NY, and was a board member of AIGA/NY before returning to Providence.



## Matthew Lincoln

*PhD Candidate at University of Maryland, College Park*

Matthew Lincoln is a PhD candidate in Art History at the University of Maryland, College Park, and inaugural recipient of the Arthur K. Wheelock Doctoral Fellowship in Northern European Art. He focuses on sixteenth- and seventeenth-century Dutch and Flemish art, with a particular concentration in the history of prints, and a methodological specialization in digitally-aided analysis. His dissertation uses computational network analysis to explore long-term changes in the organization of print designers, engravers, and publishers in the Netherlands between 1500–1700. During the 2014–2015 academic year, Matthew held the University of Maryland Museum Fellowship at the National Gallery of Art in the Department of Northern Baroque Painting. Previously, he was a graduate assistant for Digital Humanities at the Michelle Smith Collaboratory for Visual Culture.



## Anne Luther

*PhD candidate and Curator at Central Saint Martins, University of the Arts, London; Parsons Institute for Information Mapping, The New School, New York*

Anne Luther is a researcher, curator, and art advisor. Her research is grounded in cultural studies with a focus on applied linguistics and comparative social sciences. She is currently working on visualization methods for qualitative data.

Her current PhD research investigates differing collecting networks, questions the notion of a structured group concept of contemporary art collectors, and explores the varied roles that collectors perform in contemporary art production.

She worked in several arts institutions including MoMA PS1, KW Institute for Contemporary Art and independent project spaces such as Front Desk Apparatus, New York and Osmos. She has assisted in the research and curation of many exhibitions, among them 5 year review (2010, MoMA PS1), A Cage Went In Search Of A Bird (film programm by Ellen Blumenstein at Kunsthaus Bregenz) and SPACE ODDITY (curation Friederike Nymphius, 2011, CCA Andratx). She was the editor for several exhibition catalogues and catalogues raisonnés and reviser for communication material for several institutions including The House of World Cultures, Berlin and 6. Berlin Biennale (Artists Beyond).

She is currently a research fellow at Parsons Institute for Information Mapping at The New School in New York, research assistant at the art advisory Front Desk Apparatus and teaching assistant for Professor Boris Groys at The New York University. Anne Luther recently founded the Lab for Qualitative Data Visualization at PIIM.



## Jared McCormick

PhD Candidate in Social Anthropology  
at Harvard University

Jared McCormick is a PhD Candidate in Social Anthropology at Harvard University (MA, American University of Beirut; BA, Boston University). His work explores mobility, sexuality, and tourism in Lebanon. Most recently he was a Visiting Assistant Professor at Virginia Commonwealth University in Qatar and is currently co-director of marra.tein, a residency space in Beirut. He is working on a public "archive" of visual culture, related to tourism/mobility in the larger Middle East.



## Marya McQuirter

Visual Arts Historian at National Museum of African American History and Culture, Smithsonian Institution

Marya is the historian for the Visual Arts department of the National Museum of African American History and Culture, Smithsonian Institution (NMAAHC). She is responsible for researching the artwork in our collection, writing and editing exhibit labels and developing content strategy for our multimedia platforms.

She has served as curator for Race & Ethnicity in Advertising, America: 1890 to Today, a digital humanities project organized by the Advertising Educational Foundation, a New York-based non-profit. Marya have collected, researched and tagged more than 2,000 advertisements that feature African Americans, Asian Americans, European Americans, Jewish Americans, Latino/a Americans and Native Americans.

Marya has a PhD in history from the University of Michigan, where she specialized in U.S. history, African American history and cultural history. She has taught at American University, The George Washington University and the University of Michigan. Her published works include a volume in The Young Oxford History of African Americans series and three essays in *The Scurlock Studio and Black Washington: Picturing the Promise*, the companion catalog to NMAAHC's first exhibit. She also has her own research project on the visual culture—photographs, sheet music, paintings, advertisements, cartoons and drawings—of black women and bicycles.



## Ainslee Meredith

Graduate Researcher at Centre for Cultural Materials Conservation, University of Melbourne

Ainslee is a Master of Cultural Materials Conservation graduate researcher at the University of Melbourne, Australia, specializing in paper, digital and time-based media conservation, due to graduate in May 2015. She is currently completing a thesis on the reconstruction of Indigenous Australian time-based media art and archives under the supervision of Associate Professor Robyn Sloggett at the Centre for Cultural Materials Conservation. Her research interests include Indigenous Australian and South-East Asian art conservation, comparative metadata analysis, interdisciplinary methodologies (primarily using material culture studies to support conservation projects), and enabling greater access to museum collections through conservation. In addition to her MA, Ainslee has also completed a BA (First Class Honours) in Creative Writing and English Literary Studies at the University of Melbourne. She has undertaken conservation internships at the National Art Gallery of Malaysia, Kuala Lumpur; The National Gallery of Victoria, Melbourne; The Cunningham Dax Collection of artworks created by people who have experienced mental illness or psychological trauma at The University of Melbourne; the Northcote Koori Heritage Mural Project, Melbourne; and the Baillieu Library, the University of Melbourne. She is currently editorial assistant for the *AICCM Bulletin*, the only peer-reviewed journal on conservation published in Australia.



## Owen Mundy

Associate Professor of Art at Florida State University

Owen Mundy is an artist, designer, and programmer who investigates public space and its relationship to data. His works highlight inconspicuous trends and offer tools to make hackers out of everyday users. He works both within and outside popular conceptions of artistic practice to create culturally relevant objects, actions, and software that inform, empower, and question power structures and information flows. He has completed multiple net-worked art works which constitute various overlaps between creative practice, technological research, and cultural production.

He has an MFA in Visual Art from the University of California, San Diego and is an Associate Professor in Digital Media Art at Florida State University. His work has been covered in *The New York Times*, *The Atlantic*, *Time Magazine*, NPR's All Things Considered and *Wired Magazine* and exhibited in multiple museums and galleries in New York, Berlin, Los Angeles, Rotterdam, and Mexico City. He received an Individual Artist Fellowship from the Florida Division of Cultural Affairs, an Individual Artist Program Grant from the Indiana Arts Commission, and a DAAD Arts Study Scholarship.



## Elizabeth Neely

Harwood Museum of Art

Elizabeth is a passionate advocate for how creativity and “making” empower and inspire our lives giving us a lifelong learning mindset fueled by curiosity. Museum collections can be a primary source for this creativity and curiosity. As an established museum professional, she has focused on developing innovative interpretive and learning experiences—including digital scholarly publishing, multi-media storytelling using iPads in galleries and experimental education programs using 3-D printing. Her 2013 TEDx talk called “Inventing Fabulation” focused on the importance of creativity in changing the world. She’s the current board president of MCN (the Museum Computer Network), an organization advancing digital transformation in the cultural sector, and also serve on the NMC (the New Media Consortium) board, which focuses on innovation in learning.



## Gabby Resch

*PhD Candidate at Faculty of Information, University of Toronto*

Gabby is a PhD student in Information at the University of Toronto. Her research employs hybrid material-digital approaches to promote experiences between people and museum artifacts that are polyvocal, multi-directional, and open to a full affective register. This research draws equally from Human-Computer Interaction, Museology, and Science and Technology Studies, and addresses theoretical questions related to collective memory, authenticity, anachronism, and critical sociotechnical literacy. Importantly, it involves a deep engagement with many of this summer workshop’s themes along both digital and material dimensions. She is a long-time member of the Critical Making Lab, directed by my supervisor, Matt Ratto. Gabby uses her own take on “critical making,” a mode of materially productive engagement intended to bridge the gap between creative physical and conceptual exploration, as well as speculative design and constructionist pedagogical approaches, in projects that draw on novel HCI techniques to enhance multisensory interaction with museum artifacts. If there is a specific theme that knots together the various research projects she undertake or am involved with, it is the creative use of technology to illuminate the unseen, the hidden, and the inaccessible. In her work, she seeks to challenge oculocentrism by forging new ways to bring artifacts out from behind glass. At the same time, she acknowledges the power of the visual to persuade, to enhance understanding, and to vibrate with meaning.



## Nuria Rodrígues Ortega

*Art History Department Chair at University of Málaga*

Nuria is chair of the Department of Art History at the University of Málaga (Spain), where she teaches courses in digital humanities and digital art history in postgraduate studies. She holds the PhD in Art History (University of Málaga, 2002) and has a diploma in Digital Humanities (University of Castilla La Mancha, 2006). Currently, she is the director of the research group iArtHis\_Lab of the University of Málaga, whose main purpose is the development of the Digital Art History in the Spanish context. She is also the promoter and coordinator on behalf of the University of Málaga of ReArte.Dix, the First International Network about Digital Studies of the Artistic Culture in the Spanish-speaking countries. Since July 2013, she has served as the vice president of the Asociación Internacional de Humanidades Digitales Hispánicas (HDH). Since 2003, she has been the principal investigator of a number of technology-based projects in the field of Art History. From 2007 to 2013, she was Deputy Director of the Municipal Cultural Heritage Museum in Málaga. She has written numerous books, articles and essays dealing with the intersections among Art History, artistic culture, computational technologies and digital media, and has given lectures and presentations on these topics at international venues such as the Annual Conference on Digital Humanities, organized by ADHO (Alliance of Digital Humanities Organizations).



## Anna Santi

*Researcher and Teaching Assistant at Politecnico di Milano*

Anna graduated in Architecture at Istituto Universitario di Venezia, and recently completed a Ph.D. in Design for Cultural Heritage at the Design Department of Politecnico di Milano. Her research focused on the enhancement of cultural and architectural heritage through the digitization process—curatorial selection, use of digital archives, virtual and augmented environments, to foster novel learning models.

She has been living and working in Italy, United States and Switzerland, as a junior designer, research fellow, and teaching assistant. Anna has been mostly involved in research projects at academic and institutional level, dedicated to curatorship, coordination and organization of exhibitions, workshops, conferences and cultural events, as well as students’ cultural programs abroad and multidisciplinary summer residencies.

Mostly focused on issues related to architecture, and in particular to the architecture of the late twentieth century, Anna is interested in the relationship between critical theory and the organization of hybrid exhibition, exploiting the relationship between media and the public access in the new digital era. She actively works on research of archival materials for publications, and she also writes for online magazines on art, design, architecture and landscape.



## David Smith

Head of Digital at Asia Art Archive

David Smith is currently Head of Digital at the Asia Art Archive (AAA) in Hong Kong and have 15 years' experience working in international cultural and commercial organisations. He currently manage AAA's digital presence. In the digital space this includes revising the organisation's back and front end systems to foster creative engagement of content and metadata. Prior to this David worked as a Business Developer at Europeana, an EC funded cultural data aggregator and advocacy organisation. This role required working with cultural organisations across Europe to share metadata and collaboratively approach common issues like copyright and open access.

As the Senior Advisor for Audio Visual Records at Archives New Zealand, David oversaw many significant digital and analogue restoration projects and successfully proposed the first motion picture film collection to be inscribed on the New Zealand UNESCO Memory of the World register. He led the adoption of CC licences for Crown copyright material and the sharing of collections through the local data aggregator Digital NZ. He also led many cross cultural projects including spending time in Niue to assist in the archiving of the country's audio visual collection and working with New Zealand's Maori communities on cultural heritage preservation.

David has a Master's degree in Film Archiving and has held senior positions in film archiving and conservation at the Imperial War Museum, London and an archive researcher at Flashback TV in the UK.



## Jill Sterrett

Director of Collections at San Francisco Museum of Modern Art

Jill Sterrett has been Director of Collections at the San Francisco Museum of Modern since 2001. In this role, she oversees six allied departments in a museum structure that is designed to foster working sites of collaboration serving the museum's programs and its collection. Jill has been on staff at SFMOMA for the last 25 years, first as Paper Conservator (1990-2000) and then Head of Conservation (2000-2001). She has also worked at the Fine Arts Museums of San Francisco, the Library of Congress, the Philadelphia Museum of Art, the National Library of Australia and the National Gallery of Victoria.

Jill graduated from Denison University with a B.A. in Chemistry and a B.A. in Art History, and she earned her M.A. in Art Conservation from the Cooperstown Graduate Program. She has published and taught on the subject of museums, conservation and contemporary art, including as a Fulbright scholar in Portugal. She is currently Board President of Voices in Contemporary Art (VoCA), a non-profit dedicated to contemporary art and its preservation.



## Megan Studer

Adj. Assistant Professor, Lecturer at U. Penn and CCNY

Meg Studer holds an MLA from Penn, art and architectural history MAs from Columbia University and the Architectural Association and a BSc from Washington University in St. Louis. Currently an adjunct at City College New York and the University of Pennsylvania, Meg has taught an array of digital media, theory, and studio coursework, including seminars on comparative regionalisms, research methods, and parametric design. She also runs a research studio, Siteations. Prior to teaching, she was an associate at Stoss, where she led design and competition teams.

Broadly, Meg's research explores the representations and quantitative constructions of environment within modern governmentality; from 19th century state statistics to post-war planning scenarios. In 2013, she curated the Aerial Arts exhibition at Columbia U's Studio X-NYC; there, roundtables with Laura Kurgan, Enrique Ramirez, and Bradley Samuels of Forensic Architecture (among others) drew out the connections between the show's pre-history of aerial, global cartography and contemporary entanglement with intimate, oft-militarized mapping technologies.

She has presented her research at the Van Alen Institute, the College Art Association, NYU's Humanities Initiative, and the Society of Architecture Historians, as well as at tech venues. Her graphic and written work has been published in *Scenario Journal*, *Land Landscape Architecture Frontiers*, *Via*, *Projective Ecologies*, and *Landscape Architecture Magazine*.



## Andrea Wallace

Ph.D. Candidate & Postgraduate Researcher at University of Glasgow

Andrea joined the University of Glasgow School of Law in September 2014 as a Post-graduate Researcher and Ph.D. Candidate in Cultural Heritage Law for the CREATe Research Councils UK Centre for Copyright and New Business Models in the Creative Economy. Working closely with the National Library of Scotland in Edinburgh, Andrea's research considers how cultural heritage institutions within the public sector have responded to the increasing need to engage in commercialization activities during a time of economic recession. Her research examines the impact of technology on the public domain, examines the obstacles and opportunities generated by the digital realm, and it proposes recommendations for the legal, cultural, and ethical issues that continue to challenge cultural institutions.

Andrea previously received a Bachelor of Fine Arts from the School of the Art Institute of Chicago and worked professionally as a graphic designer for five years. In 2014, Andrea graduated from DePaul University College of Law, magna cum laude, and received a joint LL.M. degree in European Business Law, cum laude, from Radboud University in the Netherlands. Andrea's LL.M. thesis traced the development of the Artist Resale Royalty Right in the EU and US, focusing on recent global art market data of the right's impact and evaluating the three actors implicated in the debate: the commercial actor, the legal actor, and the creative actor. Andrea is also a registered attorney with the Illinois Bar.

# metaLAB Core Team



Matthew Battles

*Principal, Associate Director*  
[matthew@metalab.harvard.edu](mailto:matthew@metalab.harvard.edu)

Matthew Battles is associate director of metaLAB at Harvard. He has written about art, science, and technology for such venues as *The American Scholar*, *The Atlantic*, *The Boston Globe*, *Harper's Magazine*, and *The New York Times*. Matthew has published extensively on the history and changing roles of libraries in culture; his book *Library: an Unquiet History* (Norton) is available in eight languages worldwide and has been in print since 2003. He is coauthor, with Jeffrey Schnapp, of *The Library Beyond the Book* (Harvard 2014). His newest book, a material and cultural history of writing entitled *Palimpsest: a History of the Written Word*, is out this month from Norton.



Krystelle Denis

*Researcher and Designer*  
[krystelledenis@gmail.com](mailto:krystelledenis@gmail.com)

Krystelle Denis is a 2015 graduate of the master's degree in Architecture at the Harvard Graduate School of Design. As a designer with a background in computer science, she has developed an interest in creating narratives through data and investigating ways in which digital interventions can become an organizational and participatory tool within existing social interactions. She is currently working on the Arnold Arboretum Data Artifacts project.



Alex Horak

*Human Computer Interaction Designer*  
[alexamh9@gmail.com](mailto:alexamh9@gmail.com)

Alex Horak is vagrant oneironaut, irreverent cheese-monger, and tentative trans-humanist exploring the space between neuroscience and human computer interaction. While pursuing a degree in Computational Informatics at the University of Michigan he co-founded the social productivity company Fetchnotes (Techstars 2012). After selling the company, his interest in human consciousness & brain computer interfaces prompted him to return and study computational & cognitive neuroscience. In the spirit of Kentaro Toyama who intoned, "Technology is only a magnifier of human intent and capacity, it is not a substitute," Alex wants to help adapt our tools to magnify these intentions in humanistically preservationist yet powerfully transformative ways.



## Marshall Lambert

Designer in Residence  
iammarshallnotu@gmail.com

Marshall Lambert is a curious designer with an investigative body of work. She has passion for color, smells, culture, the real and the surreal, the known and the unknown. She believes in exploring and improvising with both digital and analogue technologies and believes that design should be a great, unexpected experience. Marshall joined us in 2015 after finishing an MFA degree in Graphic Design at Boston University.



## Yanni Loukissas

Faculty Associate & Assist. Prof., Georgia Tech



## Cristoforo Magliozi

Principal, Project Coordinator  
cris@metalab.harvard.edu



## Tim Maly

Fellow  
tim@quietbabylon.com

Yanni Loukissas was a principal and senior researcher at metaLAB, and a lecturer at the Harvard Graduate School of Design, where he taught courses in Architecture as well as Art, Design and the Public Domain. Originally trained as an architect at Cornell University, he subsequently received a Master of Science and a PhD in Design and Computation at MIT. He also completed postdoctoral work in the MIT Program in Science, Technology and Society. He is the author of *Co-Designers: Cultures of Computer Simulation in Architecture* (Routledge) and a contributor to *Simulation and its Discontents* (MIT Press). Before coming to Harvard, he also taught at the School of the Museum of Fine Arts, MIT and Cornell. His research interests include information design, critical design, design anthropology, and sociotechnical studies. In Fall 2014, Yanni became an assistant professor in the School of Literature, Media, and Communication at Georgia Tech.

Cristoforo Magliozi is the Director, Cinematographer, and Editor of *Cold Storage*, an interactive documentary exploring the Harvard Depository. The web extension of the film, with its database of additional time-tied media, fits Cris' continued pursuit of interactive storytelling which has spanned from his undergraduate studies in literature back in 2011 through his subsequent work for Students of the World, Greatist, The White House, and Techstars Boston in roles encompassing various modes of making and strategy. Whether delving into the stories of non-profits, startups, or institutions, Cris is driven by the evolving palettes for designing and showing multimedia stories as well as the conversations they catalyze about society today and the world of tomorrow.

Tim Maly is a writer, a fellow at the metaLAB, and a lecturer in Industrial Design at RISD. Tim's work as a journalist has focused on looking for the consequences of architecture and design in small details and at vast scales—with a particular interest in industrial production and supply chains. With co-author Emily Horne, he wrote *The Inspection House: An impertinent field guide to modern surveillance*, published by Coach House press. With the Dredge Research Collaborative, he's exploring landscape architecture through sediment and silt as a result of waterway management and erosion control. His work has appeared in *Wired*, *Fast Co.Design*, *Medium*, *The Atlantic*, *Works That Work*, and *Urban Omnibus*. He is trying to learn more about the history and production of dyes and pigments. He is @doingitwrong on Twitter.



## Sarah Newman

Fellow

sarahnewmanphotography@gmail.com



Sarah Newman is a visual artist working primarily in the area of photography. Her works engage ideas of physical and psychological, discovered and constructed spaces, often through a combination of color and black and white photographs and text. The sources of the texts vary; some are found or appropriated, or come through collaboration with a writer. Sarah's current work interacts with trees, bubbles, love, and narratives that emerge by bringing disparate and sometimes arbitrary pieces into visual relation and dialogue. Sarah holds a BA in Philosophy from Washington University in St. Louis, and an MFA in Imaging Arts from Rochester Institute of Technology. She's been a Visiting Artist in Berlin, Germany, and Malmö, Sweden. She likes working with people from other disciplines to bring art into a broader dialogue, in service of ideas that both employ and extend beyond the aesthetic.



## Kyle Parry

*Principal, Doctorial Researcher*  
kyle@metalab.harvard.edu



Kyle Parry is wearing a few hats at the moment. Having completed his degree in Film and Visual Studies and Critical Media Practice at Harvard, he will begin a postdoctoral fellowship this fall at the University of Rochester jointly associated with the Visual and Cultural Studies program and the libraries. Since 2011, he has been doctoral researcher and principal at metaLAB, collaborating on a variety of design, teaching, and research projects around cultural collections, urban ecology, and the experimental humanities. His current research examines digital memory and archival practices around crises, with an emphasis on intersections of documentary assemblage and technologies of participation. The project instances general concerns with aesthetics and politics of documentation and configuration in digital and visual media.



## Jeffrey T. Schnapp

*Founder, Principal, Faculty Director*  
jeffrey@metalab.harvard.edu

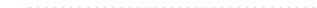


Before moving to Harvard in 2011, Jeffrey T. Schnapp occupied the Pierotti Chair of Italian Studies at Stanford, where he founded and led the Stanford Humanities Lab between 1999 and 2009. A cultural historian, designer, and curator with research interests extending from antiquity to the present, his most recent books include *The Electric Information Age Book*, *Modernitalia*, *Digital\_Humanities*, and *The Library Beyond the Book*. At Harvard he teaches in RLL and Comparative Literature, while also serving as a faculty member of the Architecture department at the Graduate School of Design.



## James Yamada

*Creative Technologist*  
james@metalab.harvard.edu



James Yamada is a recent graduate of the Harvard Graduate School of Design's Master in Design Studies program. His experience and interests center on the design and development of interactive digital platforms, the construction of narrative, applied research through speculative prototyping, teaching and architectural practice.



## Jessica Yurkofsky

*Designer in Residence*  
jessica@metalab.harvard.edu

---

Jessica Yurkofsky is a designer with roots in ethnography, computer science, and place-making. She graduated from the urban planning program at Harvard GSD, writing her masters thesis on seniors' use of social media as a means of accessing dispersed social spaces and community. She was subsequently part of the team behind Library Test Kitchen and LABRARY. Jessica's interests include all kinds of libraries, visualizing big data, and generally building things.



## Sherri Wasserman

*Fellow*  
sherri.wasserman@gmail.com

---

Sherri Wasserman began her career in museums and archives and has spent the last decade concentrating on intersections of digital and physical experiences; she designs for print, the internet, and physical space. With metaLAB, she primarily focuses on the development of multiple interactive documentary projects, new paradigms of publishing, and the intersections of storytelling, mobile technologies, and physical space.



# Visitors



## Jennifer Brook

---

Jennifer Brook is an independent researcher, educator, artist, and nomad. She splits her time between her design studio and practice in New York and international work and travel. She speaks about design and publishing at conferences like Webstock, Úll, and UX London, and teaches in SVA's MFA Interaction Design program, and has demoed her work on stage at an Apple press conference. Through her art and research practice, she has designed, built, and inhabited a treehouse; hand-bound dozens of sketchbooks; and published two limited-edition artist books. She has lived and worked alongside weavers in Italy, studied at Penland and Haystack, and most recently traveled across Vietnam and Laos by motorbike to observe indigenous craft communities. Her artist books have been acquired by dozens of public and private collections including rare book libraries at The University of California, Duke University, Savannah College of Art and Design, and Cleveland Institute of Art.



## Rahul Bhargava

---

Rahul Bhargava creates playful websites, explanatory data visualizations, award-winning educational museum exhibits, and interactive robots. He has led workshops on a number of topics across three continents, leading to a special interest in finding ways to build technologies and experiences that meet the disparate needs of varying communities and cultures. Rahul is currently working on a variety of technologies to support community building and civic engagement.



## Sebastian Chan

---

Sebastian Chan is Director of Digital and Emerging Media at the Smithsonian Cooper Hewitt National Design Museum. He has deep experience working with museums, libraries and cultural organisations. His work explores the intersection between digital and physical spaces, cultivating innovation and experimentation in teams, and helping organisations deal with changing technologies. Prior to joining the Cooper Hewitt Museum, Seb was Head of Digital, Social, and Emerging Technologies at the Powerhouse Museum in Sydney, Australia.



## Nick Montfort

---

Nick Montfort is an associate professor of digital media at MIT in the Program in Writing and Humanistic Studies. He is also a poet, computer scientist, and author of interactive fiction. Montfort has collaborated on the blog *Grand Text Auto*, the sticker novel *Implementation*, and the contemporary fiction novel *2002: A Palindrome Story*. He writes poems, text generators, and interactive fiction such as *Book and Volume* and *Ad Verbum*. Most recently, he cowrote (with 9 other authors) *10 PRINT CHR\$(205.5+RND(1)); : GOTO 10* (MIT Press, 2013). He and Ian Bogost wrote *Racing the Beam: The Atari Video Computer System* (MIT Press, 2009). Montfort also wrote *Twisty Little Passages: An Approach to Interactive Fiction* (MIT Press, 2003) and co-edited *The Electronic Literature Collection: Volume 1* (ELO, 2006) and *The New Media Reader* (MIT Press, 2003).



## Ben Rubin

---

Ben Rubin is a partner in the Office for Creative Research, a multidisciplinary research group exploring new modes of engagement with data, through unique practices that borrow from both the arts and sciences. An internationally renowned media artist based in New York City, Ben has worked closely with major figures in contemporary culture, including composer Steve Reich, architects Pelli Clarke Pelli, Diller+Scofidio/Renfro, and Renzo Piano, performer Laurie Anderson, and others.



## Ivan Sigal



Ivan Sigal is the Executive Director of Global Voices, an online citizen media network that amplifies unheard stories and perspectives, originally founded at the Berkman Center. He designs and creates media projects around the world with a focus on networked communities, conflict, development, and humanitarian disasters. Ivan is also a photographer, working on long-term projects that chronicle places and situations. He is the author of *White Road*, a book of photography and writing about Central Asia and Siberia, and is currently working on two other projects, about urban spaces and the ordering of nature in Asia and a visual memoir of Pennsylvania. He speaks Russian (fluently) and German (less so). He has an undergraduate degree from Williams College, and an MA from the Fletcher School of Law & Diplomacy. Ivan has lived and worked in over 70 countries, including long periods in Eastern Europe, the former Soviet Union and Asia.



## Jer Thorp



Jer Thorp is an artist and educator from Vancouver, Canada, currently living in New York. Coming from a background in genetics, his digital art practice explores the many-folded boundaries between science and art. Recently, his work has been featured by *The Guardian*, *Scientific American*, *The New Yorker*, *Popular Science*, and the CBC. Thorp's award-winning software-based work has been exhibited in Europe, Asia, North America, South America, and Australia and all over the web, including at the Museum of Modern Art in Manhattan. With Ben Rubin, he is a partner in the Office for Creative Research.